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Some Decorations In The New State Capitol At Jefferson City, Missouri

By JOHN PICKARD

AMONG the monumental structures which have been erected in the United States during the last twenty years the new Missouri State Capitol takes very high rank. It was fortunately completed just prior to the war and in the past two years some important decorations have been placed in position upon its walls. In the central part of the structure is a great museum room which was intended as a historical museum; but two years ago the legislature renamed it "Soldiers and Sailors Museum," and arranged to have displayed therein the battle flags carried by Missouri soldiers in all the wars in which Missouri has had a part, together with a large number of relics connected in some way with these wars. Here have been placed a remarkable series of paintings illustrative of the part played by Missouri soldiers and sailors in many wars.

Plate XII gives a reproduction of a painting by Berninghaus, a well-known St. Louis artist, representing the Indian attack on the village of St. Louis, 1780. For more than a year the English had been planning with a force of Indians under Canadian leaders to launch an attack on St. Louis, well knowing that with this post destroyed nothing would prevent them from sweeping down the Mississippi, even to the Gulf. On May 26, 1780, fifteen hundred Indians officered by Canadians and British launched an attack on this little settlement. There were but ninety-seven male householders in St. Louis at this time, but the inhabitants had built a rude stockade around their village. They were in possession of one small cannon and their vigorous defense surprised the Indians and soon caused the fury of the attack to abate. The town was saved; the first battle for the soil of Missouri was won.



JEFFERSON CITY, MO., CAPITOL: INDIAN ATTACK ON THE VILLAGE OF SAINT LOUIS, 1780, BY OSCAR E. BERNINGHAUS.

The picture reproduced on Plate XIII is by the same artist and marks another epoch in Missouri history. The War of 1812 reached Missouri only indirectly. The English continued their policy of inciting the Indians from time to time to make forays against the settlers. But in 1814 General Henry Dodge with a company of regulars and a force of rangers and friendly Indians rounded up the Miami Indians and compelled them to surrender. They were removed from the state; this practically put an end to that border warfare which had harassed Missouri for more than a generation.

One of the most remarkable military expeditions in the annals of time was that of General Doniphan in the Mexican War. With only about nine hundred Missourians he marched across the plains of the West to New Mexico, captured it, then turned south-east into Old Mexico. The culmination of a series of brilliant victories over the Mexicans was reached in the Battle of Sacramento in 1847. At this place four thousand Mexicans had for weeks been awaiting the arrival of the Missourians. The Mexicans occupied a strongly fortified height. They were thoroughly equipped and supplied with cannon. So sure were they of victory that they had prepared "strings and hand-cuffs" in which they meant to drive the Americans as prisoners to the city of Mexico. Doniphan's forces numbered hardly nine hundred effective fighting men, yet the victory was won by the men from Missouri with a loss of but one killed and eleven wounded. The Battle of Sacramento then forms the third of this epic cycle of Missouri warfare.

The fourth painting represents the military occupation of Havana in the Spanish-American War. Missouri soldiers did not get into the actual fighting, but in this painting the Sixth Missouri Volunteers are shown entering Havana amid the great acclaim of the grateful Cuban population. The two paintings last mentioned are the colorful work of another St. Louis artist, Mr. Fred G. Carpenter.

In the Civil War Missouri was one great battlefield, on which the Missourians representing the Confederacy



JEFFERSON CITY, MO., CAPITOL: SURRENDER OF THE MIAMIS TO GEN. HENRY DODGE, 1814, BY OSCAR E. BERNINGHAUS.



JEFFERSON CITY, MO., CAPITOL: BATTLE OF WILSON'S CREEK, BY N. C. WYETH.



JEFFERSON CITY, Mo., CAPITOL: BATTLE OF WESTPORT. BY N. C. WYETH.

and those representing the Union fought for four bitter years. Two paintings by N. C. Wyeth of Chadds Ford, Pennsylvania, commemorate this period. The Battle of Wilson's Creek (Plate XIV), October 10, 1861, was one of the most important and bloody battles fought in the early part of the Civil War. The Federal forces numbering about fifty-five hundred men were under the command of General Nathaniel Lyon who had marched out of Springfield to surprise and attack the Confederate forces encamped at Wilson's Creek twelve miles away. The Confederates were under the command of Generals McCulloch and Sterling Price, a Missourian, and numbered about ten thousand men. Price was the hero of the battle. His men were armed almost exclusively with shot guns which forced the very closest fighting. They had little or no equipment except what they brought from their homes. It was the deadly work of the shot guns and the desperate charges that made the Battle of Wilson's Creek one of the bloodiest of the Rebellion. In this battle General Lyon was killed; the Confederate forces were successful.

Near the end of the war, October 23, 1864, came the Battle of Westport (Plate XV). This represents the desperate attempt of the Confederates to rush the Federal batteries in position along the ridge to the right. They were met by the Union Cavalry in one of the most thrilling charges of the war. It happened near the end of the battle in the bright sun of a clear autumn day. The two masses of horsemen clashed at full speed, the sound of the impact, as related by an onlooker, was heard above the roar of the guns. The painting represents the critical and deciding moment not only for the Battle of Westport but for the control of Missouri. Never again in the Civil War was Federal power in Missouri in danger.

The seventh lunette by Adolphe Blondheim of Provincetown, Massachusetts, represents the Battle of Vauquois Heights at the opening of the Meuse-Argonne battle in the Great War (Plate XVI, *a*). This hill was the most perfect example of German fortification and was attacked and captured on the morning of September 26, 1918, by the Thirty-fifth Division, composed of Missouri

and Kansas troops. The painter endeavors to show the splendid spirit of the Thirty-fifth Division in action during the battle. General Pershing has said that this battle on the morning opening the Meuse-Argonne campaign was of vital importance for it demonstrated that the American troops were going forward and that therefore the war was won.

The eighth painting is by Lieutenant-Commander Reuterdahl of the United States Navy. It is entitled "The Navy Guarded the Road to France" (Plate XVI, *b*). It is a notable fact that this is the first monumental painting in this country in honor of the navy to be placed on the walls of a public building not under the control of the naval authorities. Captain Taussig of the well-known St. Louis family of that name was in command of the destroyers which were sent over immediately after the United States entered the war to assist the British in guarding the road to France. At the end of his three thousand mile journey Captain Taussig was met by the British with this question, "When will the American forces be ready to go into action?" The answer was, "*We are ready now.*" This painting represents the stern of the destroyer, Wadsworth, which was commanded by Taussig. The captain is shown watching the effect of a shell that has been fired at a submarine periscope. On a following sea come the transports resplendent in their camouflage, which, by the way, is drawn from the models supplied by the Navy Department. The picture conveys the idea of the convoy's duty and shows with a heroic personal touch that the navy was there with the "fighting punch."

The Senate Chamber has two mural decorations by Richard E. Miller, a native of St. Louis, who is an artist of whom Missouri may well be proud. Plate XVII, *a*, represents a painting nineteen feet high and eight feet wide showing Thomas Jefferson at the door of the White House welcoming the great explorers, Lewis and Clark, on their return from their remarkable trip across the continent.

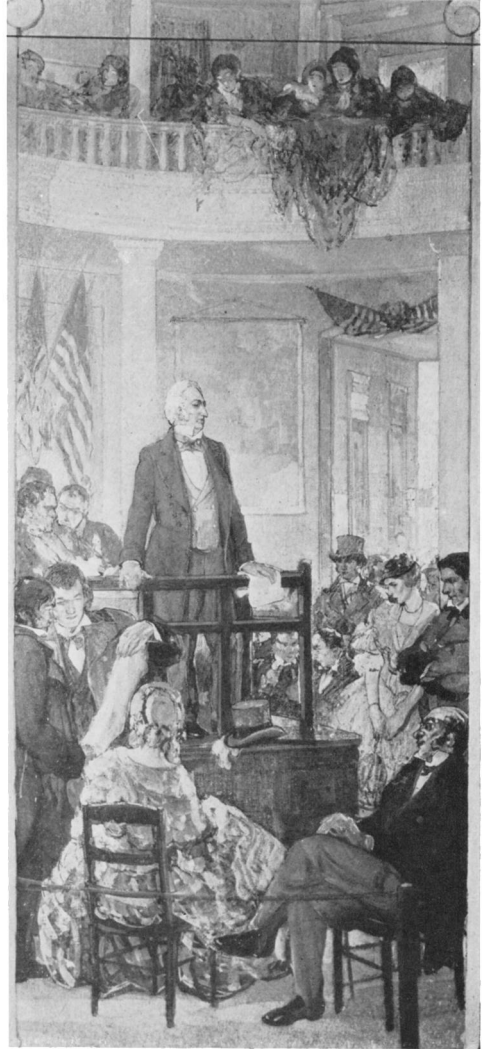
Plate XVII, *b*, a companion piece to the preceding, represents the great Missourian, Thomas H. Benton, who was distinguished particularly for his advocacy of



JEFFERSON CITY, Mo., CAPITOL: VAUQUIS HEIGHTS, BY ADOLPHE BLONDHEIM.



JEFFERSON CITY, Mo., CAPITOL: THE NAVY GUARDED THE ROAD TO FRANCE, BY H. REUTER DAHL.



JEFFERSON CITY, Mo., CAPITOL: RETURN OF LEWIS AND CLARK, and BENTON AND THE WEST,
BY RICHARD E. MILLER.



JEFFERSON CITY, MO., CAPITOL: MISSOURI, BY HERMAN T. SCHLADERMUNDT.

the West. He realized the possibilities of the West long before his contemporaries had any conception of them. In this painting Benton is represented delivering a speech in the rotunda of the St. Louis Court House, in 1849, urging the building of the first transcontinental railroad. In a magnificent peroration Benton advocated the construction of "this line which will be adorned with its crowning honor, the colossal statue of Columbus, whose design it accomplishes, hewn from the granite mass of a peak of the Rocky Mountains overlooking the road, pointing with out-stretched arm to the western horizon, and saying to the flying passenger, 'There is the East, there is India.'"

In the west wall of the House of Representatives is a window thirty-one feet long and fourteen feet high. The central figure of great dignity and nobility, representing the State of Missouri in times of peace, is seated in a niche on a raised platform (Plate XVIII). To either side of her are standard bearers with United States flags. At her side and feet are children. On the two corners of the platform are seated figures: the one to the left, Industry, holding a web; the one to the right, Learning, with scroll and books. In the left panel are Commerce, Mining, and Agriculture, with a background showing ships etc. In the right section the Arts, Science, and Justice are represented. The entire picture panel is surrounded by a border of rich design symbolizing Missouri as the mother of states. It contains the shields of various states which have been connected with Missouri bound together by figures of ornament. Incorporated in the side borders are two circular panels with picture subjects, one a Mississippi River boat and the other the ruined columns of the old university building at Columbia.

The various works of art mentioned in this article form but the beginning of the splendid decoration of this noble structure. Frank Brangwyn is already working on the decoration for the pendentives of the central dome. The state has just appropriated \$300,000 for the continuance of this great work, and there are in contemplation not only further paintings and tapestries and stained glass windows, but superb sculptural decorations.